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ABSTRACT

This critical annotated bibliography cites literature intended to help American children acquire an accurate image and understanding of Japan and Japanese culture. Of the approximately 300 items reviewed, over 150 have been included. The author selected for inclusion both good and bad publications to give teachers an idea of what to look for in choosing and evaluating books about Japan. Each book is evaluated in terms of content and accuracy in portraying Japan. Grade levels are indicated. The bibliography is divided into sections on art, music, fiction, folklore and legend, poetry, and social studies. Reference materials for further research are cited. The 50 most recommended titles are listed. A title index is included. (Author/RM)

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JAPAN THROUGH CHILDREN'S LITERATURE:

A Critical Bibliography

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FOREWORD

Japan through Children's Literature: A Critical Bibliography is more than a comprehensive new resource for teaching and learning about Japan; it is itself a lesson in intercultural understanding. Yasuko Makino has surveyed the available materials and evaluated them from both an educational and a Japanese viewpoint, and she has done so in a style that is fresh, warm, and thoroughly engaging. Her enthusiasm for and knowledge of the folklore and literature of Japan and her careful attention to authenticity of detail and presentation make this bibliography a valuable tool in the search for materials appropriate for the study of Japan.

Keenly aware of the twin necessities of recognizing differences and avoiding stereotypes, she gives us a perspective which, although rooted in the complex reality that is modern Japanese culture, is truly international in its appeal. As such it becomes a valuable contribution to the Japan–United States binational elementary and secondary school activities for mutual understanding.

Betty M. Bullard
Director of Education
The Asia Society

New York
1978

Yasuko Makino, assistant professor of Library Administration at the University of Illinois and a practicing librarian in the university's Far Eastern Library, was born and educated in Japan. She was a teacher there before coming to the United States to do graduate work at the University of Illinois (MLS, 1972), where she has been since 1965. Her interest in the quality of children's literature on Japan available in English was stimulated by research done in graduate school, the misconceptions, stereotyping, and mistakes she found led her to compile this critical bibliography in an effort to promote better understanding between cultures.

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PREFACE

This bibliography is intended to help American children acquire an accurate image and understanding of Japan and Japanese culture. I have used children's literature as a vehicle to accomplish this goal, for American children can easily identify themselves with their Japanese counterparts in the stories. The bibliography has been prepared with grade-school children in mind. I have chosen only the areas I thought would be suitable for teaching Japanese culture—or any culture for that matter— and divided the bibliography into sections on art, music, fiction, folklore and legend, poetry and social studies.

Of the approximately 300 items reviewed, over 150 have been included here. I have selected both good and bad publications to give teachers an idea of what to look for in choosing and evaluating books about Japan. Each book is evaluated in terms of content and accuracy in portraying Japan and the Japanese numbers in parentheses indicate suggested grade levels.

There are many good books for children published each year in Japan, and fortunately more and more of these are being translated and made available in the United States. For present purposes, however, I have limited the scope to materials which could be used to teach Japanese culture to American children. Reference materials for further research are included for teachers who would like to pursue special topics.

I would like to thank Dr. Betty Bullard of the Asia Society for making this publication possible, Mrs. Barbara Dinovo and Mr. John Dorsey for their editing, Mrs. Michele Shoresman for her constant encouragement, the staff of the Urbana Free Library for their patience and for the tedious work of interlibrary loans, and last but not least, my husband Selichis who has been an unsparing critic.

Yauko Makino

ANNOTATED BIBLIOGRAPHY

I. ART

Araki, Chiyo. *Origami in the classroom.* Rutland, Vt.: Tuttle, 1965, 2 v. (K-6)

Easy *origami* (paper folding) for American holidays. Can be used to show children the Japanese art of paper folding in connection with American holidays.

Batterberry, Michael. *Chinese and Oriental art.* New York: McGraw-Hill, c.1968. 192p. (5 up)

Includes Chinese, Japanese, and other Oriental art with a good portion of the book devoted to Japanese art. It covers Japanese art only up to the 18th century, but includes good illustrations. For individual reading or art class.

Glubok, Shirley. *The art of Japan.* Special photography by Alfred Tamarin. New York: Macmillan, 1970. 48p. (4-6)

A good introductory work. Comprehensive survey of Japanese art from antiquity to the 18th century. The author introduces young readers to Japanese art and shows how it delineates the history and culture of the country. Sections on sculpture, painting, architecture and landscaping. The only shortcoming of this book is that no art of the modern period is included. For individual reading or art class.

Honda, Isao. *The world of origami.* San Francisco: Japan Publications, c.1969. 264p. (2 up)

A well-organized book that includes a good introduction to the origins of *origami* and what origami is. Contains clear and attractive color photographs and detailed, easy-to-follow instructions for folding. Especially useful for teachers. Other books by the author include: *All about Origami* and *How To Make Origami*, both from Japan Publications.

Sakade, Florence, and Kazuhiko Sono. *Fold-and-paste: Origami storybook.* Rutland, Vt.: Tuttle, c.1964. 31p. (K-2)

Similar to Sakade's *Origami: Japanese Paper Folding Play* (Rutland, Vt.: Tuttle, 1960), this book uses finished *origami* foldings to illustrate five stories, two of which are Japanese folk tales. The stories are written in readable English, and the background drawings have specified spaces for mounting

finished foldings. Although some of the foldings are too complicated for the intended audience of this book, some simple ones are also included. Papers for making the *origami* are included.

Sakade, Florence. *Origami: Japanese paper-folding.* Rutland, Vt.: Tuttle, c.1957-59. 3 v. (K-6)

The art of Japanese paper folding, *origami*, is presented in these three inexpensive paperbacks with easy-to-follow instructions. The forty-eight figures introduced include animals, birds, dolls, fish, flowers, boats, caps, boxes, clowns, a clock, a jet plane, a space ship, a table and a chair, a tent, a house, a church, a windmill, a Christmas tree, a lantern, Santa Claus, a fan, and a *kimono*. Besides detailed diagrams for making each figure, the book also includes suggestions for using the *origami* in finger plays, party decorations, boat races, mobiles, space travel, and hunting games. A must for art class and other creative activities.

Sakade, Florence. *Origami storybook: Japanese paper-folding play.* Illustrated by Kazuhiko Sono. Rutland, Vt.: Tuttle, 1960. 31p. (K-2)

This book uses the *origami* to illustrate scenes in stories familiar to the children. Stories are retold in very brief form. A complete paper folding is pasted in the book for each story and all of them are easy for primary graders to make. This book is suitable for an art class, and the teacher can give meaning to the paper foldings by telling the story.

Sarasas, Claude. *The ABC's of origami: Paper folding for children.* Illustrated by the author. Rutland, Vt.: Tuttle, c.1964. 1975 printing. 55p. (K-1)

This book is arranged in the format of an alphabet book, and under each letter of the alphabet, the construction of a paper folding of something which begins with that letter is illustrated with good, clear step-by-step diagrams. A drawing illustrates the setting for each finished paper folding. This may encourage children to use their imagination to draw their own settings for their paper foldings. One third of the paper foldings in this book require less than seven steps and are simple enough for younger children. The book has trilingual captions in English, French, and romanized Japanese. Words for the foldings are also given in Japanese characters.

Toba Sōjō. *Animal frolic.* Text by Verlma Vermer. New York: Putman, c.1954 and 1967. unpaged. (K-2)

This book is a reproduction of a scroll, known as *Chōjū giga* (scroll of animals), drawn by a Japanese priest in the 12th century. This famous masterpiece is done in black ink line drawings without the technique of

blurring. Lively caricatures of common animals are entertaining and will stir children's imaginations. The text was added to keep the flow of the story. For classroom use as well as individual reading.

II. MUSIC

Berger, Donald Paul. *Folk songs of Japanese children.* Compiled, arranged, and annotated. Illustrated by Yoshie Noguchi. Rutland, Vt.: Tuttle, c.1969. 63p. (K-6)

Excellent selection of fifteen simple traditional Japanese children's songs with piano accompaniment. Includes notes on pronunciation, and each of the fifteen songs has a good introduction and a literal translation as well as verses both in English and in Japanese. If the song is accompanied with games or movements, these are also explained. Good authentic illustrations. Highly recommended for music class and social studies.

Dietz, Betty, and Thomas Choonbai Park. *Folk songs of China, Japan, Korea.* New York: Day, 1964. 47p. (K-6)

A get-acquainted songbook for young children. Includes a note to teachers on pronunciation and gives more songbooks and record references. Musical notes for the piano accompaniment and English translations are given for each song along with lyrics in the Oriental language. A brief introduction is also given for the first verse of each song. Accompanied by a good phonodisc. Most selections are not particularly suitable for children, although some are easy enough for young children to sing in the classroom.

White, Florence, and Kazuo Akiyama. *Children's songs from Japan.* Illustrated by Toshihiko Suzuki. New York: Marks Music Corp., c.1960. 92p. (K-6)

An outstanding collection of popular Japanese children's songs on the bilingual principle, with very clear illustrations. Translations are excellent. This book teaches both musical and social aspects of Japanese culture. Divided into five sections: Creatures large and small; singing games; singing day by day; seasons and festivals; and street cries. Often explanations of the games and customs are given. Excellent book for classroom use. Includes index.

III. FICTION

Bannon, Laura. *The other side of the world.* Written and illustrated by Laura Bannon. Boston: Houghton Mifflin, c.1960. 48p. (K-2)

The author of this book has a unique and well-calculated approach to make younger children understand differences in customs and also the fact that all human beings live under one sun. Sometimes the illustrations depict outmoded ways of dressing and customs such as having all the storekeepers hold fans. Drawings also mix seasons: one, for example, shows a riceplanting scene, which takes place in June, with watermelons which come out in late summer, and fall crickets. Could be used in social studies for the unit "Understanding others."

Baruch, Dorothy W. *Kobo and the wishing pictures: A story from Japan.* Illustrated by Yoshie Noguchi. Rutland, Vt.: Tuttle, c.1964. 63p. (1-4)

Kobo, a Japanese boy, wants to combine becoming strong, brave, and lucky in one wish for Wishing Day. He decides to draw a horse by himself to show his wish because his artist father is too busy drawing pictures for Wishing Day for his customers. Although a Japanese custom is explained in an interesting way with very good illustration, the text has some jumbled, stereotyped expressions, such as "Honorable artist," "Honorable husband," "Come elder son," and there are some mistakes in word usage, such as the word "Hai" (meaning yes).

Buck, Pearl. *The big wave.* Illustrated with prints by Hiroshige and Hokusai. New York: Dau, originally published 1947, reprinted 1973. 61p. (4-6)

Jiya's family and his home were lost in a tidal wave, but he survived because he escaped to his friend's house on the hillside. This is a story of a Japanese boy in a fishing village, and how he grew into manhood. The names Jiya and Kino are neither Japanese boys' first names nor last names, not particularly good. Descriptions of the Japanese countryside are vague and obscure.

Carlson, Dale. *Warlord of the Genji.* Illustrated by John Gretzer. New York: Atheneum, 1970. 171p. (5 up)

Historical tale of how Yoshitsune, the young warlord of the Genji, an outlawed clan, accomplished the seemingly impossible task of leading his clan to victory against a prosperous rival clan, the Heike, to help his elder brother, Yoritomo. Yoshitsune and his men and family suffer and die tragic deaths because of Yoritomo's envy of the popularity and fame Yoshitsune gains. Yoshitsune was a real person, and his life story is based on good historical evidence and legend. Well-told, historically accurate, and detailed; an exciting

story of 12th-century Japan. Illustrations are well done. Highly recommended for individual reading.

Coatsworth, Elizabeth. *The cat who went to heaven.* Illustrated by Lynd Ward. New York: Macmillan, reprinted 1967. 62p. (3-6)

Based on the legend that the cat, being a sly animal, was not included in Buddha's nirvana. Told in an old style, since this was originally published in 1931, but the author has a good grasp of what Buddha's mercy is like. Except for some strictly literal translations, the book still has a place in modern classrooms.

Coatsworth, Elizabeth. *Cricket and the emperor's son.* Drawings by Juliette Palmer. New York: Norton, c.1962. 126p. (3-6)

Japanese version of Arabian Nights. A Japanese boy nicknamed Cricket who is an apprentice of a merchant learns that the emperor's son is incurably ill. He goes to the palace to visit the son and reads from a magic paper he found on the street. There are several textual as well as illustrative mistakes. For example, there is no water buffalo in Japan, and chairs were not used in traditional Japan. Although this author has a big name in children's literature, the work is not recommended. Some of the names in the story are Chinese and some are Japanese. The illustrator ignored historical evidence. For example, the cover depicts two boys with girls' clothing and modern boys' hairdos and a lady-in-waiting with a man's hairdo.

Cocagnac, A. M. *The three trees of the samurai.* Illustrated by Alain de Foll. New York: Harlin Quist, distributed by Dell, 1970. unpaged. (2-6)

An adaptation of a Japanese *No* play called "Hachi no Ki" (Trees in Pots), it is almost a straight translation except that it is in story form. The typical Japanese story of loyalty to one's master. The text is in the classical style and well written. Some inaccurate illustrations—i.e., the woman's *kimono* is drawn as a bathrobe with a huge, strange sash, and the fireplace is not Japanese—but this could easily be transformed into a play for the upper grades of elementary school.

Damjan, Miacha. *The little prince and the tiger cat.* Illustrated by Ralph Steadman. New York: McGraw-Hill, c.1967. unpaged. (K-2)

An emperor of Japan who reigned in an age when all the people believed that cats were sorcerers issues a leashing law for cats. Later he changes his mind because he finally realizes that cats catch mice. There are many textual and factual mistakes; neither the author nor the illustrator apparently had any intention of maintaining authenticity. The author placed this story

Japan, I suspect, simply to make it exotic. Illustrations are half Chinese, half Western with a touch of Japanese. Do not use.

Floethe, Louise Lee. *A thousand and one buddhas.* Illustrated by Richard Floethe. New York: Farrar, c.1967. unpaged. (K-4)

Many long years ago there lived an emperor of Japan named Goshirakawa. He ordered a beautiful temple with 1001 Buddha statues to be built in Kyoto, the ancient capital, with the hope of inspiring his people to live in spiritual peace. The temple and the Buddha statues can still be seen today. Both author and illustrator paid close attention to historical evidence for settings, customs, and clothing of 12th-century Japan. This could also be used in social studies.

Flory, Jane. *One hundred and eight bells.* Boston: Houghton, Mifflin, c.1963. 219p. (3-6)

Very good detailed description of the average Japanese family. The daily life of Japanese, the way the Japanese think and act are vividly and accurately described. Careless Setsuko, the twelve-year-old heroine, comes alive. Girls can easily identify with her. Jumbled literary translations such as "honorably return," are to be regretted, especially because the rest of the book is outstanding. There is only one small mistake in the text: when an illustration shows an old man in Japanese *kimono*, the text says, ". . . handed the shoehorn." Japanese never wear shoes with *kimono*. Could also be used in social studies.

Gallant, Kathryn. *The flute player of Beppu.* Illustrated by Kurn Wiese. New York: Coward, 1960. 44p. (K-3)

Everyone in Beppu, Japan, loved the flute player, but no one loved him so much as the young boy Sato. One day, Sato found the flute which the flute player had dropped, and after overcoming the temptation to keep it, he returned it. In return, the flute player taught the boy to play, and after years of practice, the boy himself became the flute player of Beppu.

The hero of the story, a little Japanese boy, is called Sato-san all the way through the book. Sato is either a last name or a girl's first name. Little boys are not called Sato-San, which means Mr. or Mrs. Sato. This author has the stereotyped idea that Japanese always address people by their last name with honorific "san." This idea is also shown when the flute player's wife calls her husband by saying, "Come, Flute-player-san." The phrase "Ah, so" is also wrongly used. Illustrations are not authentic.

Gray, Elizabeth. *The cheerful heart.* New York: Viking, c.1959. 176p. (4-6)

Good, realistic story of a family with an eleven-year-old girl with a cheerful

heart who brightens the world around her. The setting is Tokyo right after World War II. Vivid descriptions of how most Japanese lived during that period. Could be used for social studies.

Hamada. Hirosuke. *The tears of the dragon.* Illustrated by Chihiro Iwasaki, English version by Alvin Iresselt. New York: Parents, c.1967. unpaged. (K-3)

This story is always listed a a story on Japan in reference works because the translator added the line "Once in the far land of Japan," but originally it was only written by a Japanese author; the setting of the story was not Japan. The author specifies the stage of the story as "a far-away country in the south." All the illustrations in this particular book are in authentic Chinese style. The boy was also given a Japanese name, although in the original text he has no name. Misleading, but the story itself is a good one and teaches the value of kindness.

Hamada, Hirosuke. *The dragon's tears: Picture play for kindergarten, school, and home.* Illustrated by Nao Kojima. Rutland, Vt.: Tuttle, c.1964. 16 panels. (K-2)

The picture play format, which is known in Japan as *kamishibai*, which literally means "paper play," is effectively used for Hamada's *The Tears of the Dragon* (see the entry above). The text is simplified for English translation, but there is no unnecessary change from the original story. The excellent illustrations contribute much to the text. Picture plays were very popular in Japan among children before the days of television. The paper playman (*kamishibaiya-san*) would come every day to streets and alleys to show paper plays. Only children who buy candies from him are allowed to watch the play and listen to his stage elocution. Highly recommended for classroom use.

Hope, Laura Lee. *The Bobbsey twins and the goldfish mystery.* New York: Grosset, c.1962. 175p. (3-6)

The Bobbsey twins go to Japan with their family and solve two mysteries there. Descriptions of Japanese culture are accurate and Japanese words are accurately used but the details of the illustrations are sometimes inaccurate.

Ishii, Momoko. *The Doll's Day for Yoshiko.* Translated by Yone Mizuta, illustrated by Mamoru Funai. Chicago: Follett, 1966. 94p. (3-5)

Story of a fatherless girl who lives with her poor mother. This girl, Yoshiko, dreams of having dolls for the Doll's Festival, which is the girls' festival in Japan. A good, quiet story with warm feelings and sentiments.

Jameson, Cynthia. *One for the price of two.* Illustrated by Anita Lobel. New York: Parents, 1972. unpaged. (3-6)

A bragging farmer learns a lesson from a clogmaker's apprentice. All the people in the illustrations have Western faces, and the names and words are often distorted and not Japanese. The hairstyles and clothing of the people are not authentic. Strange words such as "AiYie!" pop up in the text, but the story itself is enjoyable.

Kanzawa, Toshiko. *Raintaro.* Illustrated by Daihachi Ohta. Translated by Ann Herring. Tokyo: Gakken, c.1972. 23p. (K-2)

A story of a crybaby who is nicknamed Raintaro (Rain Boy) by other children because he cries so much. One summer his village suffers drought His grandmother, who actually had found him crying on the street and brought him home to raise as her son, becomes ill because of the lack of water, and Raintaro starts off to get some water from the Milky Way in the sky. He climbs up to the very top of the tall cedar tree in the village to reach the sky, but finds that it is not tall enough. He calls to the heaven for help, and then is taken to heaven. Meanwhile, water from the Milky Way is delivered to the sick old woman, and all the villagers are overjoyed to see pouring rain. But from that time on, nobody ever sees that crybaby, Raintaro, again. Very effective and authentic illustrations. To be read to a small group.

Kawaguchi, Sanae. *Taro's festival day.* Stories and pictures by the author. Boston: Little, Brown, c.1957. 41p. (K-2)

Story of one Boys' Festival when Taro went dragonfly hunting with his friend. Information in the book is inaccurate and unreliable. For example, the season for dragonfly hunting is in late summer and the Boys' Festival is in early May. The children of present-day Japan do not wear *kimono* to school or after school; in addition, the *kimono* in the illustrations resemble bathrobes. There is no such thing as "soy-bean noodles." Not recommended.

Kirn, Ann. *Bamboo.* Calligraphy by Satoru Takeuchi. New York: Putnam, c.1966. 32p. (K-1)

A story of how Bamboo, the monkey, who lived in a Japanese bamboo grove and liked the color orange, acquired an orange parasol. Illustrations are done in a mock-Japanese *sumie* style and each illustration is accompanied with a short phrase in Japanese writing. There is, however, no romanization of the phrases nor translations, so the calligraphy is useless for giving a Japanese flavor. Not a good book.

Lewis, Mildred. *The honorable sword.* Illustrated by Panos Ghikas. Boston: Houghton Mifflin, 1960. 179p. (5 up)

A quick-moving, well-told story of an orphan and his friend who are forced to escape from the burning castle of the boy's father, who is the Lord of Yori. They fulfill their pledge to take revenge on their enemy and get back the honorable sword of their ancestor after many hardships. The only trouble with this book is that the Japanese language is used in a distorted way. For example, the honorific *san* is too often used in the wrong places. The boy's father and his wife address their son as Taro-*chan*, which is a modern way of addressing young children, and the son addresses his mother as "ofukufo," which, according to the author's explanation, is the affectionate name for mothers. In reality, it is never used for addressing one's mother directly; it is used only for referring to your mother. In this 17th century story all the farmers have last names, which was not true until the late 1860s.

Lifton, Betty Jean. *Dwarf pine tree.* Illustrated by Fuka Akino. New York: Atheneum, 1965. 34p. (2-5)

A small forgotten pine tree becomes a "perfect dwarf pine" to cure an ailing princess. The tree endures terrible pain and dies for her sake. A beautiful story of devotion and sacrifice, which is very Japanese. The author absorbs Japanese folklore and creates original stories for children; most of her books are very good. The illustrations are beautiful. *Tengu*, mythical creatures, appear in this story.

Lifton, Betty Jean. *Joji and the Amanojaku.* Illustrated by Fuka Akino. New York: Norton, c.1965. unpaged. (K-2)

The story of how Joji the scarecrow and his crow friends help a lady scarecrow who is in trouble with Amanojaku, a mischievous goblin who opposes whatever others say or do. This is not among the author's best works; the plot is poor and the whole story is rather artificial and boring.

Lifton, Betty Jean. *Joji and the dragon.* Illustrated by Eiichi Mitsui. New York: Morrow, c.1957. unpaged. (K-2)

Unnaturally told story. Worst of her books.

Lifton, Betty Jean. *Joji and the fog.* Illustrated by Eiichi Mitsui. New York: Morrow, c.1959. unpaged. (K-2)

One day a frightful fog floats over the farmyard and settles in the farmer's bathtub, threatening to kill all the farmer's rice plants. Joji, the farmer's scarecrow, embarrassed by his inability to protect the rice plants, wants to become a scarefog instead of a scarecrow. His crow friends think up a plan to scare the fog away to help Joji and save the rice crop. Light but good story, and children will enjoy it. Good and humorous illustrations.

Lifton, Betty Jean. *Kap and the wicked monkey.* Illustrated by Eiichi Mitsui. New York: Norton, c.1968. unpaged. (K-2)

Humorous, well-told story of *kappa*, mythical creatures. The author has written a good story with authentic and humorous black and white illustrations.

Lifton, Betty Jean. *Many lives of Chio and Goro.* Illustrated by Yasuo Segawa. New York: Norton, c.1968. unpaged. (K-2)

Goro and his forgetful wife Chio promise that they would be foxes in their next life, but Chio forgets what she was supposed to be when she is about to die. There is nobody around to ask, since her husband Goro has died before her. Chio tries to think hard, but she still cannot remember, and thus it takes many lives until the couple are reunited in the same form. Entertaining. Reincarnation is a Buddhist idea common in Japan. Many deaths and reincarnations are treated in the book, but the illustrator created a way which is just right to demonstrate them, and the book is not gloomy.

Lifton, Betty Jean. *One-legged ghost.* Illustrated by Fuko Akino. New York: Atheneum, c.1968. unpaged. (K-3)

This story starts with a mysterious one-legged creature flying to a small village in Japan. Even the mayor did not know what to make of it, so the villagers decide it is a god (there are eight million gods in Japan, anyway) and build a shrine for it. Later little Yosni, who found the creature, uses it for a shelter on a rainy day. A beautiful luminous watercolor illustration shows the Japanese countryside very well.

Lifton, Betty Jean. *The rice-cake rabbit.* Illustrated by Eiichi Mitsui. New York: Norton, c.1966. unpaged. (2-4)

Based on the Japanese legend that there is a rabbit making rice-cakes on the moon. A rabbit who wants to become a soldier, but who is also a good rice-cake maker, wins a match after long and hard training by *tengu*, mythical creatures. He is dispatched to the moon to govern it, and he makes rice-cakes there. One error: The *samurai*, who are warriors, laugh a woman's laugh in this book.

Lifton, Betty Jean. *Taka-chan and I: A dog's journey to Japan.* By Runcible as told to Betty Jean Lifton; photographs by Eikoh Hosoe. New York: Norton, c.1967. 63p. (K-3)

A fantasy told by Runcible, a dog, to Betty Jean Lifton, about his trip through a long, dark hole from a beach on Cape Cod to a lonely beach in Japan, a country on the opposite side of the earth. The dog meets a Japanese

girl, Taka-chan, who has been imprisoned by a fearful Black Dragon. The latter demands that he and the other dragons should get offerings from the fishermen as they used to do. Runcible promises the dragon he will deliver the message to the fishermen, and the dragon orders the dog to find the most faithful person in Japan to free Taka-chan from her captivity. The setting of this fantasy is contemporary Japan, and the book is illustrated with excellent photographs by a famous Japanese photographer.

Martin, Patricia Miles. *The greedy one.* Illustrated by Kazue Mizumura. Chicago: Rand McNally, c.1960. unpaged. (2-4)

This story of a boy's pet bird on the day before the Boys' Festival when everyone in Japan celebrates with good food, and cloth carp and streamers are used for decoration. There are several textual errors. The author says the huge carp are made of paper, but actually they are made of cloth. The author also says water buffaloes are cultivating the rice paddy, but these are oxen. The author calls Japanese fishing boats *sampans*, but a *sampan* is a small Chinese boat. There are also jumbled literal translations such as, "Welcome to our humble house." No little girl would use such a language to her friend.

Martin, Patricia Miles. *Kumi and the pearl.* Drawn by Tom Kamil. New York: Putman, c.1968. 47p. (2-5)

Ten-year old Kumi, the granddaughter of a pearl farmer in Japan, secretly practices how to dive to surprise her grandfather. She saves his life when he falls into the ocean by accident. There are both textual and illustrative mistakes. One typical example: the text reads, "Kumi unwrapped the scarf that held Momo . . . Kumi wrapped Momo against her back," and what the readers see as an illustration is a picture of a baby strangely wrapped up with a hugh scarf hanging from Kumi's back. Actually this scarf is a sash to tie a baby to the back and there is a proper way of doing this. There is some other evidence of the author's stereotyped thinking.

Martin, Patricia Miles. *Little two and the peach tree.* Illustrated by Joan Breg. New York: Atheneum, c.1963. 39p. (2-5)

People's names, clothing, buildings, hairdos, and objects mentioned in the book are a mixture of Chinese and Japanese. The author does not demonstrate any knowledge of what a farmer's life was like in old Japan. A sheer absurdity, not recommend·d.

Martin, Patricia Miles. *Suzu and the bride doll.* Illustrated by Kazue Mizumura. Chicago: Rand McNally, c.1960. unpaged. (2-5)

A fantasy of a little Japanese girl. Story itself is all right, but there are some stereotyped ideas: going shopping in a *jinrikisha* (rickshaw) in 1960 is far fom reality. Also, the word for aunt is used to mean grandmother. The word for grandmother is *obaasan*, not *obasan*. Usable story.

Matsuno, Masako. *Chie and the sport's day*. Illustrated by Kazue Mizumura Cleveland: World, 1965. unpaged. (K-3)

Chie became lonesome after her brother Ichiro started school and did not want to play with her any longer. But one sports day event helped her to regain her brother's friendship. Ichiro was the slowest runner in the class, and he was depressed on sport's day when Mother and Chie came to school to watch the events. Chie helps him out of that depression. The universal problems and joys will be recognized by American children. Readable text and good illustrations.

Matsuno, Masako. *A pair of red clogs*. Illustrated by Kazue Mizumura. Cleveland: World, c.1960. unpaged. (K-2)

A grandmother tells her little granddaughter about the time she ruined her new clogs while playing when she stepped into a puddle and dirtied the new clogs. The feelings of the little girl are skillfully described, and life in Japan in the grandmother's time is shown very well with clear illustrations.

Matsuna, Masako. *Taro and the bamboo shoot: A Japanese tale*. Illustrated by Yasuo Segawa. Adapted from the Japanese by Alice Low. New York: Knopf/ Pantheon, 1974. unpaged. (K-3)

A tall tale of a Japanese village boy who climbs on a fast growing bamboo and villagers who live far from the sea. Taro, a Japanese boy, went to dig a bamboo shoot for dinner for his birthday and got on a fast-growing bamboo by mistake. When the boy's father and relatives cut off the bamboo to save the boy's life, the bamboo became a road to lead the people to the sea none of them had ever seen. Fairly well-told, entertaining story, but there is one mistake. Traditionally, Japanese never celebrated birthdays. Authentic but humorous illustrations in alternating black and white and color are very effectively used.

Matsuno, Masako. *Taro and the tofu*. Illustrated by Kazue Mizumura. Cleveland: World, 1962. unpaged. (K-3)

Taro is sent to buy *tofu*, soy-bean cake, by his mother and is mistakenly given more change than he is entitled to. He discovers this when he stops at a candy store on the way home. The struggle between Taro's conscience and the temptation to keep the extra change to buy candies is a universal theme.

Illustrations clearly show a typical Japanese shopping street. A warmly told story with a good universal moral.

Matsutani, Miyoko. *The fox wedding.* Illustrated by Yasuo Segawa. Translated by Masako Matsuno. Chicago: Encyclopedia Britannica, c.1963. unpaged. (1-4)

Ojiisan (old man) raised an abandoned baby fox until it grew into a beautiful female fox. It disappears one day and the old man sees a fox wedding procession crossing the rainbow. This story is based on the legend that when it rains and the sun shines at the same time a fox wedding is taking place. The Illustrations are done in pastel rainbow colors. A little sad, but a beautiful story.

Matsutani, Miyoko. *The witch's magic cloth.* English version by Alvin Tresselt. Illustrated by Yasuo Segawa. New York: Parents, 1969. 32p. (K-2)

The witch of the mountain commands the villagers to bring rice cakes as offerings because she has just given birth to a baby boy. An old woman is chosen to bring them to the witch. Because of her courage and hard work, the witch gives the old woman a magic roll of cloth, which will never be used up. Very good translation retaining all the flavor of the original. Humorous and colorful illustrations. Could be read to a group.

Miller, Elizabeth K. *Seven lucky gods and Ken-chan.* Illustrated by Yasuo Kazama. Rutland, Vt.: Tuttle, 1969. 40p. (2-4)

One day, Ken-chan, a ten-year-old Japanese boy who is a poor fisherman's son, finds a heavy wallet with an expensive charm of the Seven Lucky Gods. He thinks about all the things he could buy for himself and his family, but he is an honest boy and decides to return the wallet and the charm to its owner. While he is sleeping that night, the Seven Lucky Gods make plans for the boy's future to reward his honesty. Although the legend of the Seven Lucky Gods was brought to Japan from China, it became a folk belief and many Japanese still believe in it. The story of each god is explained clearly and accurately. Clear black and white illustrations. Strong message of the value of honesty along with the meaning of the Seven Lucky Gods.

Muku, Hatoju. *The golden footprints.* Adapted by Taro Yashima. Cleveland: World, c.1960. unpaged. (3-6)

A touching story of love and devotion and loyalty among a captured baby fox, its parents, and a boy in the mountains in Japan. The boy secretly gives food to the foxes for a long period of time. When the boy is buried in a snowslide, the parent foxes come and dig him out. Well-told story and good

translation. The dark illustrations by the translator match the heavy mood of the story. Very Japanese.

Ness, Evaline. *A double discovery.* New York: Scribner, c.1965. unpaged. (K-3)

The setting is Japan, but the story is a completely fictional animal story of an old monkey named Saru, a mustang named Hoki, and a little boy named Norio. Not an exciting story, and although the stage is set in Japan, neither the story nor illustrations have anything to do with Japanese culture.

Paterson, K. *The master puppeteer.* Illustrated by Haru Wells. New York: Crowell, c.1975. 179p. (5 up)

A breathtaking, quick-moving story of a brave, faithful, and spirited thirteen-year-old boy who becomes an apprentice to a puppeteers' group in Osaka in the feudal period, when there were famines year after year and chivalrous robbers were prowling about the city. The author's effort in going to Japan to ascertain the authenticity of her story by using historical evidence and by doing research on the puppets and puppeteers' lives is repaid by the work she produced. The atmosphere of the period is well described and reproduced in this story, although a few mistakes still remain. One which occurs frequently is the way characters address one another. For instance, she lets the apprentices address their master as "Yoshida," but apprentices would never address their masters by name, especially without any honorific. The proper way of addressing them is "master" or "teacher." Another mistake is the repeated use of "Ara!" (an expression used only in women's speech) to show surprise in an entirely wrong way and place. For individual reading only.

Paterson, K. *Of nightingales that weep.* Illustrated by Haru Wells. New York: Crowell, 1974. 170p. (6 up)

The setting of the story is feudal Japan. A girl who lost her *samurai* father in the war is growing up when her widowed mother remarries, to a dwarf. After another war she loses her mother and brother. When she realizes that she has grown to womanhood so she can accept her stepfather without bitterness, she marries him with a deep and warm understanding. Well-told story for individual reading.

Paterson, K. *The sign of the chrysanthemum.* New York: Crowell, 1974. 132p. (5-up)

This story takes place in 12th century Japan. A boy named Muna (which means "no name") goes to Kyoto, the capital of Japan at that time, to look

for his father. The only clue to identify his father is a tattoo of a chrysanthemum. The boy is given protection by a famous swordsmith. Sometimes the story gets rather vague because of the way the conversations are presented. Good, very Japanese story, but somewhat difficult for grade-school children.

Perkins, Lucy F. *Japanese twins.* New York: Weatherhill, Walker, c.1912, reprinted 1968. 177p. (3-5)

The daily lives of Japanese twins at the end of the 19th century. The book attempts to explain Japanese culture, but much of the information, both illustrative and textual, is inaccurate. An illustration shows children wearing *zori* in the house; another illustration shows a bathtub with a chimney and smoke inside the house. Not recommended.

Sakade, Florence, ed. *The Japanese twins lucky day: Picture plays for kindergarten school, home.* Illustrated by Hanji Koyano. Rutland, Vt.: Tuttle, c.1964. 12 panels. (K-1)

Edited by Sakade from an episode of Lucy Perkins' *The Japanese Twins* into a picture play, but actually it is almost a new story. Through the seven-year-old Japanese twins' daily lives, children will be able to learn what the everyday life of Japanese children is like. The grandmother tells the twins that it is going to be a lucky day for them when they are leaving for school in the morning. After a long, dragging day, they find out it really is a lucky day because their mother comes home with a newborn baby boy. This could also be used in social studies.

Say, Allen. *The feast of lanterns.* Illustrated. New York: Harper & Row, c.1976. 57p. (K-4)

The adventures of two young brothers who live in a fishing village on a small Japanese island. They take their uncle's fishing boat and go to the mainland, which they call "the better place," on the Feast of Lanterns, the traditional festival of the dead. However, both of them find that the reality is nothing like what they have dreamed of for so long. This carefully thought out but very naturally told story with authentic and detailed illustrations is highly recommended for individual reading.

Schuefftan, Kim. *The tengu's thunder-staff.* Illustrations by Yasuo Segawa. Tokyo: Kodansha International, 1966. unpaged. (1-5)

A young boy who lived alone with his grandmother deep in the mountains of Japan has heard about *tengu*, long-nosed, dreadful looking and mischievous legendary creatures. One day while at play, he is found by a *tengu*, Ringoropyonpyontobijetplanekenchan, who has just awakened from a sleep of over

one hundred years. Ringoro *tengu* is very mischievous and tries all the tricks he can on this little boy. But to his disappointment and surprise, the boy is not only fearless, but even enjoys having tricks played on him! Not only that, he runs away with Ringoro *tengu's* thunder staff and plays tricks on Ringoro *tengu*. The boy causes severe earthquakes and thunder with the staff. His hut, with his grandmother in it, falls into a crevice caused by the earthquakes. He realizes he has gone too far, and returns the staff to Ringoro *tengu*. The boy's grandmother, who is a good sweetcake maker, invites Ringoro *tengu* for a taste of her specialty. After that, they all become good friends. The usage of "um" in the text is not the regular usage of this interjection, but except for this small detail, this is an enjoyable book for all children.

Takeichi, Yasoo. *The mighty prince.* Drawn by Sejima Yoshimasa. New York: Crown, c.1971, unpaged. (1-4)

This story is about a fierce, heartless prince who has an empty heart. All he can do is fight. After he has fought in all the wars, there is nothing for him to do. He is angry, hated by everyone, and empty-hearted. He comes to understand how joy and love are alike by planting and caring for the seeds given to him by a little girl. Well-told story with effective and powerful illustrations. Only the last page is in full color, and has a dramatic effect. The moral of the story is more a universal than a Japanese one, but the text is beautifully poetic. A very good book; good for class discussion.

Titus, Eve. *The two stonecutters.* Illustrated by Yoko Mitsuhashi. New York: Doubleday, c.1967. unpaged. (K-5)

A well-told adaptation of a Japanese folk tale with strong moral teaching about two brothers who make their living as stonecutters. These brothers were granted seven wishes by the Goddess of the Forest in return for their kindness to her. Clear, powerful, and authentic illustrations. Highly recommended.

Uchida, Yoshiko. *The forever Christmas tree.* Illustrated by Kazue Mizumura. New York: Scribner, 1963. unpaged. (K-3)

A Christmas story set in a small village in Japan where people never have celebrated Christmas, never decorated a Christmas tree before. Unfortunately, there are some careless illustrations in this book. The dog is named Shiro, which means white, but the dog in the illustration is black. When the text says that the little girl's braids are swinging in the air, the illustration shows the girl with short hair. Very short, but the meaningful and rhythmic text will be enjoyed by all children.

Uchida, Yoshiko. *In-between Miya.* Illustrated by Suzan Bennett. New York Scribner, 1967, 128p. (3-6)

Twelve-year-old Miya lives in a small village. She is the third child in the family and has a younger brother. She does not like being in-between in the family, because she sees only disadvantages to that position. During summer vacation, her sick aunt in Tokyo wants her to come to help with the housework. She tries her best, but the responsibility is too heavy for her, and she is sent back home. She feels as if she is a complete failure, but with the wise guidance of her parents and the help of her new friend from Tokyo, she gains confidence and starts to understand and accept the simple country life. Everyday family life in the countryside of Japan is described in accurate detail. A good introduction to Japan as well as a good story of a growing girl. A similar story by the author is *Hisako's mystery* (New York: Scribner, c.1969. 112p. (4 up)

Uchida, Yoshiko. *Makoto, the smallest boy.* New York: Crowell, c.1970. unpaged. (1-4)

A story of a small boy in the third grade who was the youngest in the family and the smallest in his class. He was a born loser, he thought, but with the kind guidance and help of his old friend Mr. Imai, he finds something he is good at and gains confidence in himself. Describes everyday life in a Japanese town very well.

Uchida, Yoshiko. *Rokubei and the thousand rice bowls.* Illustrated by Kazue Mizumura. New York: Scribner, c.1962. unpaged. (K-4)

A feudal lord's recognition of Rokubei's work changes the lives of his family from that of poor farmer/potters to that of elegant, wealthy people, but the happiness they enjoyed before is lost. All the family agree to go back to the simple country life to get back the happiness. The story is not very smoothly told, but it certainly presents an unmistakable Japanese value. Black and white illustrations.

Uchida, Yoshiko. *Sumi's prize.* Illustrated by Kazue Mizumura. New York: Scribner, c.1964. unpaged. (K-3)

Sumi was the only girl who entered a kite-flying contest. Although she did not win the prize for the kite itself, she got a prize for something she did not intend. Village life in contemporary Japan is the setting of this story. A similar work by the same author is *Sumi's special happening,* also from Scribner.

Uchida, Yoshiko. *Takao and grandfather's sword.* Illustrated by William M,. Hatchinson. New York: Harcourt, c.1958. 127p. (2-6)

A story of an active Japanese boy, Takao, his family, and his sword. Takao grows into a responsible boy through various experiences which happen in one year. The story is well told, and daily life in Japan is vividly described. In one illustration a girl wears an adult's sash, but except for that one instance, the illustrations are good and authentic.

Uchida, Yoshiko. *Sumi and the goat and the Tokyo express.* Pictures by Kazue Mizamura. New York: Scribner, c.1969. 42p. (K-4)

Sumi's ninety-year-old friend, Mr. Oda, gets a goat. About the same time a new railroad reaches Sugi, the village where Sumi lives. But the trains only go through the village without making a stop. One day, the goat gets out of the old man's back yard and stops an express train heading toward Tokyo. All the children are invited on board to see what the inside of the train looks like. Lively illustrations complement the warm humor of this story and show the classroom in a Japanese village school clearly.

van Aken, Helen. *Tatsu the dragon.* Illustrated by Yoshie Noguchi. Rutland, Vt.: Tuttle, 1966. 101p. (1-4)

An adventurous fantasy of how Tatsu, a boy dragon made by two Japanese boys for a parade for a shrine festival, becomes a real dragon through courageous deeds. There are a few minor mistakes, but in general children will enjoy this fantasy. Good balck and white illustrations.

Whitney, Phyllis A. *Secret of the samurai sword.* Philadelphia: Westminster, c.1958. 206p. (5-up)

American children who are spending their summer vacation with their grandmother in a haunted house in Kyoto, Japan, solve the mystery of the *samurai* sword with their Japanese friends. The story is well told, with good descriptions of Japan, and is much more than a mystery. It is also a heart-warming story of friendship between children from different cultural and language backgrounds. Accurate and informative as well as enjoyable.

Yashima, Taro. *Crow boy.* New York: Viking, c.1955. 37p. (K-3)

A sensitive story of a boy no one paid any attention to, except to ridicule him, and how one day he became a hero of the school. The story of how an introverted little boy who had a problem adjusting to the school situation was transformed into a confident boy through a warm, understanding teacher. Through the teacher's help, the other children begin to understand this boy's talents. The informative illustrations in soft mixed colors are attractive. Very short, but the meaningful text will be enjoyed by children. This book could also be used for the study of Japan in social studies.

Zimelman, Nathan. *Good morning's work.* Illustrated by Carol Rogers. Austin, Texas: Steck-Vaughn, c.1968. 32p. (K-3)

The story itself has a funny but warm mood, but I do not see why the author used a Japanese name for the hero. It is about a boy told to work in the fields by his father, but who proves to be too tender-hearted to pull out the grass or spoil a spider's web, and ends up not doing much work, although he is happy he did not disturb anything. The boy in the illustrations wears a Vietnamese hat and nothing besides his name is Japanese.

IV. FOLKLORE AND LEGEND

Baruch, Dorothy W. *Kappa's tug-of-war with big brown horse: The story of a Japanese water imp.* With paintings by Sanryo Sakai. Rutland, Vt.: Tuttle, 1962. 36p. (K-3)

Kappa, a mythical creature who lives in the river, tries to steal a farmer's horse. The farmer and the *kappa* have a tug-of-war, and the farmer wins and gets the horse back, but he is kind enough to spare the *kappa's* life. The grateful *kappa* brings presents to the farmer ever afterward. Illustrations done by a Japanese artist in the traditional painting style, using misty watercolors. This book could pass for an art book. A lively, amusing, and pleasant story.

Bryant, Sara Cone. *The burning rice fields.* With pictures by Mamoru Funai. New York: Holt, Rinehart and Winston, c.1963. 24p. (K-2)

The wisdom of an old man saves the lives of all the people in a small Japanese village from a tidal wave. Good, clear, authentic drawings with a good, simple, short story. This book is based on Lafcadio Hearn's *Gleanings in Buddha-fields*, which was made into *The Wave* by Margaret Hodges, but this is much better than Hodges' book especially the illustrations.

Carpenter, Francis *People from the sky: Ainu tales from northern Japan.* Told by Francis Carpenter, and illustrated by Betty Fraser. New York: Doubleday, c.1972. 107p. (4-6)

Legends and stories told among Ainu, who are a minority group living on Hokkaido, the northern island. Both text and illustrations are very good and accurate. Based on research on the stories collected in the 19th century; sources are included in the bibliography. We should have more of this type of translation.

Durham, Mae. *Tobei: A Japanese folk tale.* Illustrated by Mitsu Yashima. New York: Bradbury, c.1974. unpaged. (1-3)

A funny nonsense story from Japan. The story itself is good, but the author made a mistake in choosing the illustrator. Illustrations are blurred, and it is hard to make anything Japanese out of them. Could have been funnier and more successful with different illustrations.

Edmonds, I. G. *The possible impossibles of Ikkyu the wise.* Illustrated by Robert Byrd. Philadelphia: Macrae Smith, c.1971. 121p. (4 up)

The tale of Ikkyu, a priest and prince who has the wisdom of Solomon. The story is all right, but there are some mistakes in the text. The author in-

vented all the names except Ikkyu, and although they are all Japanese, none are for priests or abbots, nor for students for the priesthood. The author repeatedly uses *kozu* to mean "student for the priesthood" instead of the correct work, *kozo*, which literally means "little priest." Besides, the head priest is always called "Oshosan," and never Mr. So-and-so. In addition, there are redundant expressions such as Kamogawa River, which means "Kamo-river River."

Francis, Frank. *Timimoto's great adventure.* Written and illustrated by Frank Francis. New York: Holiday House, c.1969. unpaged. (K-2)

The publisher's advertisement claims that this is a "traditional Japanese tale," but it is actually nothing more than a tasteless mixture of Issun Boshi, the Inchling (see below), and Thumbelina. The book does not even say it is an adaptation. I can almost say that, except for Mr. Fuji and the cherry blossoms, nothing in the story is Japanese.

Haviland, Virginia. *Favorite fairy tales told in Japan.* Retold by Virginia Haviland. Illustrated by George Suyeyama. Boston: Little, Brown, c.1967. 89p. (2-5)

Five well-known fairy tales from Japan. Reasonably accurate and well-told, but there are some shaky translations, such as "Honorable father, honorable mother," and incorrect use of Japanese words such as *yo*, *banzai*, and *wanizame*, which means shark, for crocodile. One good thing about this book is that it is one of the earliest works to record the sources of the folklore the stories are taken from. Should be used with caution.

Hodges, Margaret. *The wave.* Adapted from Lafcadio Hearn's *Gleanings in Buddha-fields.* Illustrated by Blair Lent. Boston: Houghton, Mifflin, c.1964. unpaged. (2-5)

Well-told adaptation of the original tale, but the illustrations are so mixed up with things Chinese that it disturbs the appreciation of the story (compare with *The Burning Rice Fields* by Bryant). From his mountain home, a wise old Japanese farmer sees a tidal wave coming and warns the people in the village below by setting fire to his precious rice fields. Should be read to the class.

Ishii, Momoko. *Issun boshi, the inchling: an old tale of Japan.* Translated by Yone Mizutag. Illustrated by Fuku Akino. New York: Walker, c.1967, unpaged. (K-3)

A childless old couple pray to the sun for a child and get a boy who is no bigger than a person's thumb. They name him Issun Boshi, *issun* meaning

"one inch." Issun Boshi makes his way to the capital by sailing the river to find fortune, and serves his mistress, a beautiful daughter of a feudal lord, faithfully. He saves her life from an attack by ogres. By the power of a magic mallet the ogres have left behind, inchling becomes a tall, handsome, young man and marries his mistress. Although the style of the translation is not very good, splendid illustrations which are like a picture scroll give a fascinating effect to this story. Children will be fascinated by the beauty of the book.

Kume, Genichi. *Kintaro's adventures: Picture plays for kindergarten, school, home.* Illustrated by Jyu Nonoguchi. Rutland, Vt.: Tuttle, c.1964. 20 panels. (K-1)

Story of Kintaro, the legendary Japanese boy who was brought up among animals in the mountains and was strong enough to beat the bears in wrestling. Illustrations are authentic, but it is regrettable that the reteller made many unnecessary changes in the story. To be read and shown to the class.

Lifton, Betty Jean. *The cock and the ghost cat.* Illustrated by Eiichi Mitsui. New York: Atheneum. 1965. 34p. (2-4)

This is based on a folk tale called Cat and Pumpkin. Old Gembei, who lives with a faithful rooster in a small Japanese village, allows a little kitten to live in his home, not knowing that it will turn into a ghost cat at night. The rooster suspects the cat and tries to warn his master, but is misunderstood. With the help of a holy monk who understands animal language, old Gembei's life is saved; the faithful cock, relieved that his master will be safe, dies of exhaustion. The story reflects the traditional Japanese moral of loyalty to and sacrificial death for the master. Very good illustrations add to the effectiveness of the story.

Lifton, Betty Jean. *The mud snail son.* Illustrated by Fuku Akino. New York: Atheneum, c.1971. 38p. (K-3)

An old couple living in a Japanese village want a child so badly that they pray to the god of water to give them any kind of baby as long as it would be their own. One evening the wife gives birth to a *tanishi*, a mud snail. The couple take good care of it for twenty long years until they become too old to work. He even marries a wealthy man's daughter. Through her love, devotion, and prayer, the mud snail one day becomes a handsome young man. The story is well told and retains all the flavor of the original folklore. Fuku Akino, who does many of the illustrations for Lifton's works, alternates black and white and color illustrations in absolutely beautiful and authentic watercolor. Excellent book to explain Japanese culture and values.

McAlpine, Helen and William. *Japanese tales and legends.* Illustrated by Joan Kiddell-Monroe. New York: Henry Z. Walck, c.1959. (Oxford myths and legends.) 212p. (5 up)

The legends and myths of Japan, covering the birth of Japan. This collection includes Japanese myths and stories not found in other collections. Generally speaking, both text and illustrations are good. The traditional folk tales, fairy tales, and myths are told in a readable style.

McDermott, Gerald. *The stone-cutter: A Japanese folk tale.* Adapted and illustrated by Gerald McDermott. New York: Viking, c.1975. unpaged. (K-3)

Tazaku, a stone-cutter who has been contented with his work, sees a magnificent procession one day. His wish to become a prince starts with the procession and is granted by the mountain spirit. His wish escalates until finally he realizes how foolish he was to long for power. A powerful Japanese fable both in illustrations and theme of the text. Illustrations match the message of the text perfectly, and the author shows a reasonable grasp of Japanese culture. The text is also well written. Could be read to a small group, and a filmstrip edition is available.

Matsui, Tadashi. *Onifoku and the carpenter.* Illustrated by Suekichi Akaba, translated from the Japanese by Masako Matsuno. Englewood Cliffs, N.J.: Prentice-Hall, c.1963, unpaged. (K-3)

A carpenter is asked to build a bridge across a very swift river. An ogre who lives in the river promises to do the difficult task of building the bridge in exchange for the carpenter's eyes. If the carpenter manages to guess the ogre's name (Onifoku), he will be able to save his eyes. A Japanese folk tale similar to that of Rumplestiltskin in theme. Attractive and vivid illustrations and a well-translated text should attract readers.

Matsutani, Miyoko. *The crane maiden.* Illustrated by Chihiro Iwasaki. English version by Alvin Tresselt. New York: Parents, c.1968. unpaged. (K-3)

One day an old Japanese man saves a trapped crane. That night a young girl comes to the hut of the old man and his wife. The old couple were delighted to have a young girl in the house, although they were very poor. One day the girl offers to weave cloth to be sold in the marketplace to get some money, on the condition that no one should see her weave. The old woman breaks the promise and finds out that the girl is actually the crane. Because of the broken promise, the girl has to change into a crane once more and leave the old couple. Sad but beautiful story. The illustrations are absolutely lovely. There are two mistakes in the text. In the translation the girl says, "My name is Tsuru-san," which no Japanese would say since the honorific *san* is never used in speaking of oneself. The second error concerns the

custom of kissing. The text reads as follows: "She (the crane) kissed the man and his wife tenderly." In this particular situation, Japanese do not kiss each other; they bow.

Matsutani, Miyoko. *The fisherman under the sea.* Illustrated by Chihiro Iwasaki. English version by Alvin Tresselt. New York: Parents, c.1969. unpaged. (K-4)

Story of Urashima Taro, a fisherman in old Japan. One day Urashima rescues a turtle and the turtle takes him to a palace under the sea. He has a good time day after day, but one day he wants to go home. As he is leaving the palace he is given a box and told never to open it. When he comes back to his old village, everything has changed. He is a complete stranger. In despair he opens the box and in an instant he becomes an old man. Beautifully told Japanese folk tale with a sad ending. The text is well written, and the pastel illustrations are exquisite.

Matsutani, Miyoko. *Gongoroh and the thunder god.* Illustrated by Yasuo Segawa. New York: Parents, 1970. unpaged. (1-3)

Gongoroh finds a magic drum that can make people's noses grow long or short. He uses the power of the drum to become rich. A funny and truly entertaining tall tale. Effective use of the illustrations brings the story to life. Well translated. Could be read to a small group; also recommended for individual reading.

Matsutani, Miyoko. *How the withered trees blossomed.* Pictures by Yasuo Segawa. Philadelphia: Lippincott, 1971 (Japanese c. 1969). 40p. (K-3)

An old Japanese folk tale of how Hanasakajiji, a good-natured old man who loves his white dog dearly, becomes rich. He is able to make withered trees blossom with the ashes made from a willow tree that grows where his dog is buried. This book opens from the back, and is printed and bound in the Japanese style. It includes texts in both English and Japanese. Attractive, colorful illustrations by Yasuo Segawa are a good contribution to the usefulness and quality of this book, especially for American classrooms.

Men from the village deep in the mountains: and other Japanese folk tales. Translated and illustrated by Garrett Bang. New York: Macmilla, c.1973. 84p. (2-6)

Twelve intriguing folk tales translated from authoritative Japanese folklore collections. The source on which the translations are based is cited. There is only one mistake in the text. The text reads, "She stood up from the chair," when in the illustration she is sitting on the floor. In traditional Japan there

were no chairs; people sat on the floor. Except for that one mistake, both text and illustrations are very good. Could be read to a class.

Mosel, Arlene. *The funny little woman.* Pictures by Blair Lent. New York: Dutton, c.1972. unpaged. (K-2)

This story tells of a woman who likes to make dumplings and laugh strange laughs. One day, while she is chasing a dumpling she has dropped, she is captured by ogres because she cannot help laughing. While she is in captivity she cooks rice day after day for the ogres with a magic paddle. One day when the ogres are gone, she manages to escape with the magic paddle. After her safe return home she becomes a prosperous rice dumpling maker because of the magic paddle. This book was awarded the Caldecott Medal in 1972, but there are several illustrative and textual mistakes. Besides, this author does not seem to know what a rice dumpling is. Japanese rice dumplings are made from rice flour, not from cooked rice. Almost as bad is her *Tikki Tikki Tembo*, which is also a mixture of things Chinese and Japanese.

Osaki, Yei Theodora. *Japanese fairy books.* Illustrated by F. Fujiyama. New York: Dover, 1967. 292p. Another paperback edition is available from Tuttle. (3-6)

First published in 1903, second edition, 1922, and the latest a 1970 paperback from Tuttle, this collection of twenty-two Japanese fairy tales including many stories not available in other collections. The style is a little old-fashioned, but this is an accurate translation with authentic illustrations by a Japanese artist. Very good and still useful in the classroom as well as outside.

Pratt, Davis, and Elsa Kula. *Magic animals of Japan.* Berkeley, Calif.: Parnassus, 1967. unpaged. (2-6)

A collection of Japanese folklore in which animals play important roles. The stories explain the traits Japanese connect with certain animals. Very informative and well-organized book. When the class is studying about "animals as friends," this would be the right book to use in connection with another culture. The animals included are both real and legendary.

Sakado, Florence. *Japanese children's favorite stories,* 2nd ed. Illustrated by Yushisuke Kurosaki. Tokyo: Tuttle, 1958. 120p. (K-4)

Sakado, Florence. *Japanese children's stories,* 2nd ed. Illustrated by Yoshio Hayashi. Rutland, Vt.: Tuttle, c.1959. 120p. (K-4)

Each of these companion volumes contains approximately twenty stories. Sakade makes unnecessary changes to make the stories "cute"; the second volume is a little better because it contains mainly stories written by modern

authors of children's literature. Illustrations done by established children's book illustrators explain clearly how people are dressed, how the places look, etc., and give a good understanding of another culture. Selections are good. Written in readable English.

Samuel, Yoshiko. *Twelve years, twelve animals: A Japanese folk tale.* Adapted by Yoshiko Samuel. Illustrated by Margo Lock. New York: Abingdon, c.1972. unpaged. (K-3)

A story to explain how the years got their names in Japan and why cats and mice do not get along to this day. A rather boring and artificial story. In particular, the illustrations are a bad mixture of Chinese and Japanese elements. There is a calendar of animal names for the years at the end of the book in which readers can find their birth year. Actually, the cycle of twelve years with the names of animals started in China, not in Japan. So in that sense, also, this book is misleading.

Say, Allen. *Once upon the cherry blossom tree: An old Japanese tale.* Retold and illustrated. New York: Harper & Row, c.1974. 310. (K-4)

A miserly old landlord lives in a small village in Japan. He is mean and greedy and makes all the villagers suffer by collecting too much rent for the land. He complains constantly, too. One day he swallows a cherry pit and it grows into a cherry tree which sprouts from the top of his head. People ridicule him, and out of rage the miserly landlord pulls it out of his head. The hole where he has pulled out the tree is filled with water, and eventually fish start to live in it. Children have a good time fishing in the hole whenever the man takes a nap. One day, when the landlord finds out what the children have been doing, he chases them away, stumbles, and disappears. All that is left of the wicked landlord is a lovely lake. Well-told, funny tale. Good illustrations to match the mood of the story by the reteller of the story himself.

Scofield, Elizabeth. *Hold tight, stick tight.* Illustrations by K. Wakana. Tokyo: Kodansha International, c.1966. 46p.)1-6)

An accurate, enjoyable collection of Japanese folk tales, well selected and well told. In each of the tales in this collection there is an honest, hard-working old man who is rewarded for his goodness and a wicked old neighbor who imitates his good neighbor to get his share of good fortune but who ends up in disaster--the kind of reward he deserves for his greediness. Authentic and humorous illustrations contribute much to the book.

Stamm, Claus. *Dumplings and the demons.* Illustrated by Kazue Mizumura. New York: Viking, c.1964. 44p. (K-3)

An old man follows a talking dumpling into a cave, where he finds a statue

of Jizo, the god of children, and outwits the demons who are gambling there. The old man's sneaky neighbor tries the same thing, but fails miserably because he completely lacks consideration and respect. A typical Japanese story. Comical illustrations support the text for better understanding of Japanese culture.

Stamm, Claus. *Three strong women: A tall tale from Japan.* Illustrated by Kazue Mizumura. New York: Viking, c.1962. 47p. (1-5)

A humorous tall tale from Japan about three strong women and a *sumo* wrestler. A self-contained sumo wrestler meets a little girl on his way to the capital for a match. He follows her to her home and becomes extremely strong after practicing with these three women. He defeats all the other contestants in the capital and comes back to these women to live with them. The four of them are still practicing to this day, and that is why we still hear an occasional earthshaking sound from the mountains of Japan. Kazue Mizumura's illustrations match the humorous atmosphere of this tale and add the finishing touch. Children will have a good time listening to or reading this unusual tall tale.

Stamm, Claus. *The very special badgers: A tale of magic from Japan.* Illustrated by Kazue Mizumura. New York: Viking, c.1960. 40p. (1-5)

A funny story of a battle of wits between two rival tribes of *tanuki*, a kind of badger, on neighboring islands in old Japan. The agreement of the two tribes is that each group will send the best in the tribe to a cheat-and-change contest, and whichever side loses has to go to a faraway place forever. Both text and illustrations are good and accurate. *Tanuki* have an important role in Japanese folklore, because they are believed to have the magical power to change into whatever they wish to be.

Steinberg, Barbara Hope. *The magic millstones and other Japanese folk stories.* Illustrated by Esme Eve. Oxford: Oxford University Press, 1969. 64p. (5 up)

Includes nine well-known Japanese folk tales. Text is told with some adaptation but is still all right; however, the illustrations are badly influenced by stereotyped Japanese woodblock prints, and are full of mistakes. Not recommended.

Uchida, Yoshiko. *The dancing kettle and other Japanese folk tales.* Illustrated by Richard G. Jones. New York: Harcourt, 1949. 174p. (3-5)

This is a well-known work but the text is not very readable. Uchida adds minute unnecessary changes in her effort to make things easier for American children, and in lessening their flavor she almost distorts the original stories.

Illustrations are especially bad due to the mixture of Chinese and Japanese elements.

Uchida, Yoshiko. *The magic listening cap . . . More folk tales from Japan.* Retold and illustrated by Yoshiko Uchida. New York: Harcourt, c.1955. 146p. (4-6)

This is a little better and also a little more readable than the work mentioned above. Uchida did the illustrations herself, but there are still a few mistakes such as the thundergod without drums or with a loincloth made of tiger-skin.

Uchida, Yoshiko. *The sea of gold, and other tales from Japan.* Adapted by Yoshiko Uchida. Illustrated by Marianne Yamaguchi. New York: Scribner, c.1965. 136p. (3-6)

This one is the most readable of the author's works, but the illustrations do not contribute to the stories. The author does much less unnecessary changing than in her other works, but it is a pity that the stories are adapted or retold, because some, such as "The wise old woman," and "New Year's hat for the statues," are not available in other collections.

Van Woerkom, Dorothy O. *Sea frog, city frog.* Pictures by Jose Aruego and Ariane Dewey. New York: Macmillan, c.1975. unpaged. (K-2)

Adapted from a Japanese folk tale, but the illustration of the city is a more modern Western city. The story itself is funny and has a moral.

Yamaguchi, Tohr. *The golden crane: A Japanese folk tale.* Illustrated by Marianne Yamaguchi. New York: Holt, Rinehart and Winston, c.1963. 30p. (3-5)

Toshi, a deaf and dumb boy who lost his father in a storm, comes to live with an old man in a small Japanese fishing village. The boy finds a wounded golden crane one day and nurses it to health. People come to know about it, and the crane attracts much attention. Toshi and the old man try to keep the crane, but the emperor, who is the most powerful man in the country, orders them to give the crane to him. In order to avoid this tremendous numbers of cranes appear and carry Toshi and the old man away over the ocean with the wounded crane. There are a few textual and illustrative mistakes. No poor fisherman has silk cushions in his shack, and no Japanese burn charcoal in a fireplace.

Yashima, Taro. *Seashore story.* Written and illustrated by T. Yashima. New York: Viking, c.1967. unpaged. (K-2)

This is an interpretation of the legend of Urashima Taro, the Japanese version of Rip Van Winkle. Vacationing Japanese ballet-school children listen to the old legend on a quiet seashore. Urashima, the fisherman, saves the life of a turtle and it takes him to a palace under the ocean. He forgets about his family and the passing of time. When he comes home, he suddenly becomes an old man. All the children wonder about the meaning of the story. The haunting, abstract, but beautiful illustrations add to the mysterious mood. All the readers will also wonder at the meaning of the story as the children in the story did.

Yoda, Jun'ichi. *The rolling rice ball.* Illustrated by Saburo Watanabe. English version by Alvin Tresselt. New York: Parents, c.1969. unpaged. (K-3)

A popular Japanese folk tale about a kind old man and his greedy neighbor who go to the world of mice under the earth. The text is translated in rather literary English, but it is a humorous story. Comical and lively illustrations match the story.

V. POETRY

Baron, Virginia. *The seasons of times: Tanka poetry of ancient Japan.* Edited by Virginia Olsen Baron. Illustrated by Yasuhide Kobashi. New York: Dial Press, c.1968. 63p. (5 up)

Most of the poems in this book were selected from the ancient *Kokinshu* and *Manyoshu*, and are poems by people from all walks of life. This might be a little difficult for grade-school children because of length (in Japanese the 5,7,5,7,7 syllable scheme is the poetic form of *tanka*), the poems are more descriptive and complicated than *haiku* and would be good for children who are already familiar with the *haiku* form. Good introduction at the beginning of the volume. Arrangement done by the seasons of the year, index of poets included.

Behn, Harry. *Cricket songs: Japanese haiku with pictures selected from Sesshu and other Japanese masters.* Translated and compiled by Harry Behn. New York: Harcourt, 1974. 64p. (4 up)

A well-selected and translated collection of Japanese *haiku*, the seventeen-syllable poems. Most poems are simple enough for children to understand. Good combination of good Japanese paintings and poems.

Behn, Harry. *More cricket songs: Japanese haiku.* Translated and compiled by Harry Behn. Illustrated with pictures by Japanese masters. New York: Harcourt, 1971. 64p. (5 up)

Good new collection of *haiku* poems by the compiler/translator of *Cricket Songs*. Drawn from the work of about thirty poets. Simple, delicate, serene illustrations contribute to the mood of this new collection. Good translation.

Cassedy, Sylvia. *Birds, frogs, and moonlight: Haiku.* Translated and compiled by S. Cassedy and Suetake Kunihiro. Illustrated by Vo-Dinh. Calligraphy by Koson Okamura. New York: Doubleday, c.1967. 47p. (K-4)

A bilingual collection of *haiku* about animals in nature, especially done for young children. For each poem, the Japanese writing and romanized original poems are given along with the English translation. Unfortunately there are many mistakes in both text and illustrations in this otherwise lively collection. There are three mistakes of romanization, and a few poems have a difference in text between the Japanese and romanized versions. Some poems do not match the illustrations. One poem talks about slippers, but the illustration depicts a *geta*, a Japanese wooden clog. An inaccurate and carelessly com-

piled book, but it may encourage young children's imagination and creativity for writing poems. Includes a note on *haiku* on pages 4 and 5.

DeForest, Charlotte B. *The prancing pony: Nursery rhymes from Japan.* Adapted into English verse for children by C. G. DeForest. *Kasa-e* illustrations by Keiko Hida. New York: Walker, c.1967. 63p. (K-6)

DeForest selected and translated these nursery rhymes and folk poetry collected by Tasaku Harada from all over Japan. Over fifty nursery rhymes are included in this charming collection. It is a difficult task to translate nursery rhymes and retain the meaning and flavor of the original, but the translator has done a superb job. Simple but very expressive paper-cut illustrations using Japanese rice paper are extremely effective. Children will enjoy both the poems and the pictures while exercising their imaginations.

Don't tell the scarecrow, and other Japanese poems by Issa, Yayu, Kikaku and other Japanese poets. Illustrations by Talivaldis Stubis. New York: Scholastic, c.1969. unpaged. (K-4)

The illustrator of this book simply borrowed translated poems from various collections of Japanese *haiku* and did not give the proper credit to the translators. At least one poem is attributed to the wrong poet. Careless work, and illustrations lack authenticity. Poems could be read to the class.

Fukuda, Hanako. *Wind in my hand.* With the editorial assistance of Mark Taylor, *Haiku* translations by Hanako Fukuda, illustrations by Lydia Cooley. San Carlos, Calif.: Golden Gate Junior Books, 1970. 61p. (4-6)

A moving biography of Issa, a celebrated Japanese *haiku* poet of Edo period, based on his autobiography and his poems. Well told. The name of Issa's teacher, Rokuzaemon, is incorrectly spelled as Rokuazemon throughout the book.

Hirawa. Yasuko. *Song of the sour plum and other Japanese children's songs.* Translated by Y. Hirawa. Illustrated by Setsuko Majima. New York: Walker, c.1968. unpaged. (K-3)

Good translation of Japanese nursery rhymes and old poems with clear, bright, and lively illustrations. Not all the poems and rhymes are particularly typical of Japanese children's songs, but this is a good addition to the body of Japanese children's songs in English. Especially good for younger children.

Kobayashi, Issa. *A few flies and I: Haiku by Issa.* Selected by Jean Merrill and Ronni Solbert from translations by R. H. Blyth and Nobuyuki Yusaa. Illustrated by Ronni Solbert. New York: Random House, c.1969. 96p. (4 up)

Good introductory words about Issa, the Japanese *haiku* poet of the eighteenth century, at the beginning of the volume. The credit of good translation belongs to Blyth and Yuasa. The illustrations are small and give the feeling of the *haiga* drawings that accompany *haiku*. Good selection of Issa's poems, which are easy enough for children. Children will feel the warmness of this master's heart by listening to these poems. Can be used in social studies for units such as understanding others and our friends, animals, etc.

Lewis, Richard. *In a spring garden.* Pictures by Ezra Jack Keats. New York: Dial Press, c.1965. unpaged. (K-6)

Arranged in the order of one spring day, morning to evening. A lovely collection of twenty-three Japanese *haiku* in a picture book format, selected from the works of famous Japanese *haiku* poets from the seventeenth century to the modern period. Illustrations match the mood of the poems. This could be enjoyed by very small children as well as grownups. Translations are collected from many books of *haiku* poetry.

Lewis, Richard. *The moment of wonder: A collection of Chinese and Japanese poetry.* Illustrated with paintings by Chinese and Japanese masters. New York: Dial Press, c.1964. 138p. (5 up)

A collection of Chinese and Japanese poems about nature and the seasons from many centuries. The only trouble with this book is that there is no way of knowing whether a poem is Chinese or Japanese unless the reader knows the difference between Chinese and Japanese names. There are many poems which children will love.

Lewis, Richard. *Of this world: A poet's life in poetry.* Photographs by Helen Buttfield. New York: Dial Press, c.1968 94p. (5 up)

The life of Issa, a famous 18th-century *haiku* poet, is treated in this book, along with many of his warm and humanistic poems. Well-organized book, but probably too difficult for elementary-school children except the very advanced ones. Excellent photography.

Lewis, Richard. *There are two lives: Poems by children of Japan.* Translated by Haruno Kimura. New York: Simon and Schuster, 1970. 96p. (1-6)

Approximately seventy poems selected from among published Japanese children's poems are arranged by topic such as family, play, school, creatures, nature, and thoughts. Full of imaginative, keen, observant, and refreshing poems. Children are sure to enjoy them. Illustrated with pictures drawn by Japanese children.

VI. SOCIAL STUDIES

American Heritage, the editors of, & Robert L. Reynolds. *Commodore Perry in Japan.* New York: American Heritage, c.1963. 153p. (5 up)

This book is the story of America's first major overseas adventure—a journey to a virtually unknown part of the world. The black ships that shook sleeping Japan are looked at from an American point of view. Supported by many illustrations, such as paintings, prints, photographs, drawings, and maps of the period, this is a good contribution to American-Japanese history.

American Japanese coloring and talking books. Rutland, Vt.: Tuttle, c.1972-73. 10 v. (K-1)

"Each book of this series: 1. Animals, 2. Holidays, 3. Eating, 4. Games, 5. Sightseeing, 6. Customs, 7. Dressing, 8. Riding, 9. Houses, 10. Story book heroes, is designed to serve both as a delightfully different coloring book and as a first step in international understanding—to introduce the child to some of the differences in the ways and customs of his country and Japan." This quotation is from the publisher's advertisement. Ten different topics are treated in these books. Format varies slightly from book to book, but generally facing pages are devoted to one topic, one page depicting something American, the other something Japanese. Besides presenting pictures to color, each page includes passages in English and Japanese to be read aloud with each picture. Quality of the pictures varies from book to book, depending on the artist, but generally speaking this series could be used effectively in the classroom or at home for an awareness of the differences and similarities between the two cultures.

Ashby, Gwynneth M. *Looking at Japan.* Illustrated with photographs. Philadelphia: Lippincott, 1969. 62p. (4-6)

Accurate, very informative and easy to read, written in simple sentences. Illustrations are selected with fresh perspective, and the author's open-mindedness shows through. Some facts and figures are printed on the end papers and a good map is also included. Good photographs. Very good book for classroom use.

Boardman, Gwenn R. *Living in Tokyo.* New Jersey: Nelson, c.1970. 198p. (4 up)

Although the title is *Living in Tokyo,* the information included in this book is not limited to Tokyo. Daily life is placed at the center of this book, and the author succeeded in describing it well. Text is fairly good and infor-

mative, but some of the photographs could be replaced by clearer and more informative ones.

Buell, Hal. *Festivals of Japan.* New York: Dodd, Mead, c.1965. 79p. (4 up)

Excellent book for children on the festivals of Japan; accurate descriptions in a readable text. Here is a good general introduction about Japan and its numerous festivals at the beginning of the book. Although in black and white, excellent and clear photographs are the strongest point of this book.

Buell, Hal. *Young Japan.* New York: Dodd, Mead, c.1961. 64p. (3-6)

Although the publication date is rather old for this type of work, it still is an accurate, informative, readable, and useful book on Japan. The author was a photo editor for The Associated Press in Asia and his excellent photographs show present-day Japan, where traditional and modern ways coexist, in good perspective.

Carr, Rachel. *The picture story of Japan.* Illustrated by Kazue Mizumura. New York: McKay, 1962. 61p. (3-6)

Brief but very accurate and informative. Covers various subjects such as industry, the arts, sports, etc. A little old, but still a useful book if available. Includes maps. There is a list of Japanese words with pronunciation.

Darbois, Dominique. *Noriko, girl of Japan.* Story and photographs by Dominique Darbois. Chicago: Follett, c.1964. 47p. (3-4)

This book describes the daily life of a little girl, Noriko, who lives in Kyoto, the ancient capital of Japan, but has a very stereotyped approach. Could be used as a companion volume with *Jun'ichi, a boy of Japan* by Schloat (New York: Knopf, 1964), but the latter is far more informative. Noriko does not represent the average girl's life in present-day Japan. Average children do not go to see *No* drama or *Kabuki* drama, practice *koto* (Japanese harp), *samisen* (Japanese stringed instrument), Japanese dancing, or flower arrangement. The photography is good and captures the flavor of both modern and old Japan. Children will find this book interesting since this girl could be one of their friends because of her age, but they will also notice the difference and similarities in social life and customs. This book is to be used with careful notes by teachers. Includes a pronunciation chart.

Dilts, Marion May. *The pageant of Japanese history.* Illustrated with photographs of Japanese art and drawings by Toyojiro Onishi. New York: McKay, 1961. 368p. (6 up)

Extremely detailed work of Japanese history. Although the original date of publication is rather old, it is still useful because of the accurate and de-

tailed historical facts and episodes which are not readily available elsewhere. The scarcity of illustrations is regrettable. Includes index, glossary, chronological table and notes. *Two Japans* from the same publisher (1963), 256p.) is also a very good book by the same author.

Epstein, Sam and Beryl. *A year of Japanese festivals.* Illustrated by Gordon Laite. Champaign, Ill.: Garrard, c.1974. 96p. (2-6)

This book lists various kinds of Japanese festivals, both of recent and ancient origin, and gives a detailed account for each festival. Unfortunately, some of the information is inaccurate, including some misspellings of Japanese words. Buell's book is much preferred.

Friskey, Margaret. *Welcome to Japan.* Sketches by Lois Axeman. Chicago: Childrens, c.1975. 48p. (2-5)

Includes a map, vocabulary, and list of places to visit. A short and easy-to-read text is accompanied by full-page color photographs on the opposite page. Although a recent publication, not much new information included. *Visit with us in Japan* by Joan Prose Larson is a similar but older work that contains much more information.

Gartler, Marion, and Marcella W. Benditt. *Understanding Japan.* River Forest, Ill.: Laidlaw Brothers, c.1963. 64p. (4-6)

Though some of the illustrations are getting outdated, there is still accurate and useful information in this book. Each illustration has extensive explanation. Includes maps and glossary.

Geis, Darlene. *Let's travel in Japan* (A Travel Press Book). Chicago: Children's, 1965. 85p. (6 up)

Although this was published from Children's Press in Chicago and the format is that of a children's book, the style of the text is very literary and would not be tolerated by many young children. The majority of the photographs have very clear color and are taken from color slides, and that is the merit of this book. Includes a map, a brief chronology of Japanese history, a list of Japanese words and phrases, and an index.

Gibson, Michael. *The rise of Japan.* London: Wayland; New York: Putnam, c.1972. 128p. (6 up)

A book on modern Japanese history covering mostly the Meiji period through the end of World War II, full of illustrations which are at least 30 to 50 years old. Often the explanations for the illustrations are inaccurate and misleading. Should be used with extreme caution.

Japan in pictures (Visual geography series). New York: Sterling, c.1961. 64p. (5 up)

Mostly pictorial, but still there is fairly accurate and usable information included in this rather old book. The concise text is easy to read. Mainly compiled through the eyes of the tourist. Includes a map and an index.

Kaula, Edna Mason. *Japan old and new.* Cleveland: World, c.1970. 157p. (6 up)

An accurate comparison of traditional and modern Japanese culture. Since the author's particular interest is art, the section on art is detailed and good. Includes a map and an index.

Kirk, Ruth. *Japan: Crossroads of East and West.* Photographs by Bob and Ira Spring. New Jersey: Nelson, 1966. 223p. (4 up)

I have a strong suspicion that the author does not know Japanese culture very well, some of the materials are collected from such sources as 20th Century Fox movies, and the author did not check historical evidence. Often explanations and photographs do not match, and occasional explanations are wrong. Should be used with caution.

Kirk, Ruth. *Sigemi: A Japanese village girl.* Photographs by Ira Spring. New York: Harcourt, c.1965. 48p. (3-6)

Very accurate and informative text, with black and white photographs. Actual account of the way Sigemi, an eleven-year-old Japanese village girl, lives. Divided into three sections: family and village; school and play; and religion and festivals. The whole year's events in a Japanese village at the foot of Mt. Fuji are described and explained precisely.

Lifton, Betty Jean. *A dog's guide to Tokyo.* Photographs by Eikoh Hosoe. New York: Norton, c.1969. 64p. (1-6)

Jumblie, a poodle, is the guide in this good and humorous introduction to Japan. Good guide book for young children as well as for dogs! Illustrations are all in black and white, but the photography, by a first-class Japanese photographer, is excellent. Fairly informative.

Lifton, Betty Jean. *Return to Hiroshima.* Photographs by Eikoh Hosoe. New York: Atheneum, c.1970. 91p. (5 up)

Quiet but powerful message about the atomic bomb and Hiroshima, where you still see the effects of the bomb. Good black and white photographs by a famous Japanese photographer.

Miller, Richard J., and Lynn Katoh. *Japan.* New York: Watts, c.1969. 90p. (5 up)

Average, fairly informative, and possibly a little better than Boardman. Some of the illustrations are of children younger in age than the possible audience for this book.

Minear, Richard. *Through Japanese eyes.* Leon E. Clard, general editor. New York: Praeger, c.1974. 2 v. bound in one. (6 up)

A compilation of well-selected articles, most of which have been published elsewhere, with a fresh approach of looking at Japan through Japanese eyes. What the editors do is present readers with Japanese views of Japan so they can think for themselves. Divided into vol. 1, The Past: The road from isolation, which covers the modern history of the country; and vol. 2, The Present: Coping with affluence, which covers mainly the economic conditions of the country in the 1970s. Highly recommended for upper grades.

Murray, D. M., and T. w. Wong. *Noodle words: An Introduction to Chinese and Japanese characters.* Rutland, Vt.: Tuttle, c.1971, 95p. (5 up)

The author tries to make the difficult task of learning Chinese characters easier by making up silly stories and jokes and has succeeded in getting people involved by doing so. Here is one of the examples. The Chinese character for tortoise really resembles a tortoise looked at from the above or standing on its tail, whichever way you look at it. To explain this character, the author uses a picture of a tortoise standing on its tail and comments: "It was hard to get the tortoise to stand on his tail like this. Confucius (the supposed inventor of Chinese characters in this book) had to sing the Chinese national anthem while he drew." Generally the information in the book is accurate, and the upper readers will have fun learning some of the characters. The book is definitely geared to people going to China or visiting a Chinatown, although some sections like "Pictures and things" and "A list of common radicals" can be used when studying Japan.

Nakamoto, Hiroko. *My Japan: 1930-1951.* As told to Mildred Mastin Pace. New York: McGraw-Little, c.1970. 157p. (5 up)

The personal experiences of a Japanese woman who survived the atomic bomb in Hiroshima. The author records her life and that of others from 1930 through 1951. This book could help American children understand what happened to the Japanese people during this period.

Neurath, Marie. *They lived like this in old Japan.* Illustrated by Evelyn Worboys. New York: Watts, c.1966. 32p. (4-6)

All the illustrations in this book are based on *ukiyoe* prints of the 18th and 19th centuries, although the text talks about the 8th- to 12th-century

customs. Some of the illustrations are not authentic, and there are some mistakens and much stereotyping. Should be used with caution.

Newman, Robert. *The Japanese: People of the three treasures.* Drawings by Mamoru Funai. New York: Atheneum, c.1964. 187p. (6 up)

A detailed history of Japan from the mythical period to the end of Edo period, 1867, with a unique approach. Includes detailed accounts of historical and mythical tales. The text is good and accurate except for some mispronunciations of names and words. For example, Yamato Dake should be pronounced as Yamato Takeru, *gembuku* should be pronounced *gempuku*.

The author shows particular interest in the Three Treasures which are the symbols of Japanese emperors' divinity and power. Information on *bushido* (the knightly code) and Shintoism is particularly detailed and well-written for young people. Appended are notes on Japanese names and pronunciation. A list of major periods of Japanese history, and a list of further reading; includes a map and an index Recommended.

Nugent, Ruth. *Our Japanese playmates: The adventures of two American children in Japan.* Illustrated by Fusako Hyuga. Rutland, Vt.: Tuttle, 1960. (2-4)

The author knows very well what would interest children, and there is a good flow of story to tie everything in the book together. Natural, detailed, clear, and informative. Written in big type and in easy English, so second and third graders can read the book by themselves and enjoy it. Descriptive illustrations will help the children understand the story better.

Peterson, Lorraine D. *How people live in Japan.* Chicago: Benefit Press, c.1963. 93p. (4-6)

Although most of the facts and illustrations are becoming outdated, the layout of this book is good and informative. Includes maps, summary of basic concepts, and a pronouncing index.

Pitts, Forrest R. *Japan.* Grand Rapids, Mich.: Fideler, c.1974. 192p. (Man in Asia). (3-6)

Excellent, well-rounded book on Japan perfect for social studies. It begins with a global view of Asia and an overview of Japan, then goes to individual topics. Information is new and quite accurate, particularly the illustrations. The book is set up in such a way that students are encouraged to think for themselves for class-room discussion.

Roberts, John G. *Industrialization of Japan.* New York: Watts, c.1971. 88p. (5 up)

Good, accurate introduction to the industrial modernisation of Japan. Written in clear English, and includes glossary and index. Unfortunately, the black and white illustrations are often not clear.

Schloat, Warren. *Jun'ichi, a boy of Japan.* Photographs. New York: Knopf, c.1964. unpaged. (4-6)

A detailed record of a day in the life of Jun'ichi, a twelve-year-old boy, from the time he gets up in the morning until he goes to bed at night. Unusually good and extremely detailed and informative book. Strongly recommended for classroom use.

Sheldon, Walter J. *The key to Tokyo.* Philadelphia: Lippincott, c.1962. 121p. (3-6)

This book uses a historical approach to Tokyo and has an accurate, easy, readable, and well-balanced text.

Shirakigawa, Tomiko. *Children of Japan.* New York: Sterling, c.1967. 95p. (3-5)

Divided into five parts: home life, school life, athletics, shrines and temples, and projects and pastimes. Very informative; includes many illustrations not available elsewhere. Occasional overstatement and inaccurate explanations.

Spencer, Cornelia. *Made in Japan.* Illustrated by Richard Powers. Photographs. New York: Knopf, 1963. 210p. (6 up)

Very informative book on Japanese arts and crafts from ancient times to the present. Bibliography and index included. It is probably too advanced for elementary school children, but they, as well as teachers, can certainly learn something from the book.

Steinberg, Rafael. *Japan* (A Nations Today Book). Illustrated with photographs. London: Macmillan, c.1969. 138p. (6 up)

An accurate description of present day Japan that treats all aspects of Japanese culture and society and includes a chapter on some of her problems. With a bibliography of further readings, and a general index. Not particularly good, but informative.

Sternberg, Martha. *Japan: A week in Daisuke's world.* Photographs by Mineru Aoki. New York: Crowell-Collier, Macmillan, c.1973. unpaged. (K-2)

A description of a normal week in the life of Daisuke, a seven-year-old Japanese boy. Nothing dramatic, but it is an accurate, good, and practical

description of an average boy's life in school and at home. Full of black and white photographs.

Storry, Richard. *Japan.* Photographs. New York: White, c.1969. 128p. (6 up)
Informative, but probably a little too advanced for most elementary school children. The author gives a good overview of Japanese history.

Vaughan, Josephine Budd. *The land and the people of Japan,* rev. ed. (Portraits of the nations series). Philadelphia: Lippincott, 1973, 158p. (5 up)
For this edition, some chapters have been added and others have been reorganized and rewritten, but there is still not very much difference between the 1952 edition and this one. Most of the illustrations either are taken from the former edition or photographs that must have been taken in the same period. Explanation is often detailed, but even in new chapters such as that on education, there are mistakes like "Children enter elementary school at the age of six, pass through eight grades, then go on to their secondary education of four years." There has never been such a system in Japan. Compulsory education in Japan is six years for elementary school, and then three years of secondary school. Not much new information has been added, and the figures quoted do not indicate the time, which makes them meaningless.

Walker, Richard I. *Ancient Japan and its influence in modern times.* Illustrated with photographs. (New York: Watts, c.1975. 86p. (5 up)
Mostly accurate and detailed observation, but there are occasional overstatements. Full of black and white illustrations. Includes a map, a chronology of ancient Japan for 4000 B.C. through AD 1600, and an index. Useful book, but should be used with caution.

Watson, Werner Jane. *Japan: Islands of the rising sun.* Champaign, Ill': Garrard, c.1968. 112p. (3-6)
Detailed, informative, generally accurate, and readable book. Although most of the information is still accurate and usable, sometimes Japan is drawn in a too idealistic way because it describes the Japan of at least fifteen years ago. Includes a map and a general index. There are a few mistakes in the text. In an essay at the end of the book, the author calls Mrs. Iuchi Mama-san Iuchi. The English word "Mama" has been included in Japanese, but when you add an honorific "san" to this particular word, in means a bar hostess.

Williams, Barry. *Emerging Japan.* New York: McGraw-Hill, c.1968. 143p. (6 up)
Ninety-five percent of the information in this book is pre-1950. An accu-

rate account of the history of Japan, but illustrations are mostly old drawings, portraits, or old photographs that do not add much to the supportive information. Includes a bibliography which is not very useful because it is too short and includes mostly dated books, maps, and an index.

Yashima, Mitsu and Taro. *Plenty to watch.* New York: Viking, c.1954. 39p. (K-3)

The book is very informative about the everyday life of an old Japanese village. The authors recorded the things and people they used to watch on the way home from school. Full of good and accurate observations revealing the warmth of heart of the authors. Could be used for social studies.

Yashima, Taro. *The village tree.* Text and illustrations by T. Yashima. New York: Viking, c.1953. 35p. (K-2)

Well-constructed book with a simple and attractive style; very informative about the lives of children in a small village in Japan. Good and informative illustrations by the author. I do not think this is the use originally intended, but this can be used for social studies as well as for reading for fun.

REFERENCE MATERIALS FOR FURTHER RESEARCH

American Library Association. Children's Service Division. *A selected list of children's books and recordings.* 1966. Washington, D.C. 48p.

Aubrey, Ruth H. *Selected free materials for classroom teachers.* 4th ed. Belmont, Calif.: Fearson, c.1971. 135p.

Arbuthnot, May Hill. *Children's books too good to miss.* Cleveland: Press of Case Western Reserve University. 1971 rev. ed. 97p.

Arbuthnot, May Hill. *Children's reading in the home.* Glenview, Ill.: Scott Foresman. 1969. 374p.

Best Books for children: a catalog. 1959- New York: Bowker. annual.

Books for friendship. 1st ed. 1953.

Children's literature review: Excerpts from reviews, criticism, and commentary on books for children and young people. v. 1, 1976- Michigan: Gale. Semi-annual.

Children's book review index. v. 1, 1975- Detroit: Gale.

Child Study Association of America. Children's Book Committee. *Children's books of the year.* New York. annual.

Children's catalog. 1st 1909- 12th ed. 1971, and annual supplement. New York: Wilson.

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Cianciolo, Patricia Jean. *Picture books for children.* Chicago: American Library Association. 1973. 159p.

Council on Interracial Books for Children, Inc. *Interracial books for children bulletin.*

The elementary school library collection. 9th ed. 1974.

George Peabody College for Teachers. Division of Surveys and Field Services. *Free and inexpensive learning materials.* 1st 1941- Nashville. annual.

Haviland, Virginia. *Children's books of international interest: A selection from decades of American publishing.* Chicago: American Library Association. c.1972. 69p.

Hodges, Elizabeth D. *Books for elementary school libraries.* Chicago: American Library Association. 1969. 321p.

Keating, Charlotte Matthews. *Building bridges of understanding between cultures.* Tucson, Aris.: Palo Verde, c.1971. 233p.

La Beau, Dennis, ed. *Children's authors and illustrators: An index to biographical dictionaries.* Michigan: Gale, 1976. 172p.

Munich. *International Jugenbibliothek. Die Besten der Besten (The Book of the Best).* Munich: Verlag Dokumentation. 1971. 189p.

Peterson, Carolyn Sue. *Reference books for elementary and junior high school libraries.* 2nd ed. Metuchen, N.J.: Scarecrow Press. 1975. 314p.

Southerland, Zena. *The best in children's books; the University of Chicago guide to children's literature, 1966-1972.* Chicago: University of Chicago Press, c.1973. 484p.

Subject guide to children's books in print 1970- New York: Bowker annual supplement.

Watt, Goetz & Stanley. *Books related to the social studies in elementary and secondary schools.* Washington, D.C.: U.S. Office of Education. 1969

FIFTY MOST RECOMMENDED TITLES

ART

Glubok, Shirley. *The art of Japan.* Special photography by Alfred Tamarin. New York: Macmillan, 1970. 48p. (4-7)

Honda, Isao. *The world of origami.* San Francisco: Japan Publications, c.1969. 264p. (2 up)

Sakade, Florence. *Origami: Japanese paper-folding.* Rutland, Vt.: Tuttle, c.1957-59. 3 v. (K-6)

Taba, Sojo. *Animal frolic.* Text by Velma Verner. New York: Putnam's Sons, c.1967. unpaged. (K-2)

MUSIC

Berger, Donald Paul. *Folk songs of Japanese children.* Illustration by Yoshie Noguchi. Rutland, Vt.: Tuttle, c.1969. 63p. (K-6)

FICTION

Carlson, Dale. *Warlord of the Genji.* Illustrated by John Gretzer. New York: Atheneum, 1970. 171p. (5-6)

Kanzawa, Toshiko. *Raintaro.* Illustrated by Daihachi Ohta. Translated by Ann Herring. Tokyo: Gakken, c.1973. 23p. (K-2)

Lifton, Betty Jean. *Dwarf pine tree.* Illustrated by Fuku Akino. New York: Atheneum, 1965. 34p. (2-4)

Lifton, Betty Jean. *One-legged ghost.* Illustrated by Fuku Akino. New York: Atheneum, c.1968. unpaged. (K-3)

Lifton, Betty Jean. *Many lives of Chio and Goro.* Illustrated by Yasuo Segawa. New York: Norton, c.1968. unpaged. (K-2)

Matsutani, Miyoko. *Gengoroh and the thunder god.* New York: Parents, 1970; unpaged. (K-2)

Matsutani, Miyoko. *The witch's magic cloth.* English version by Alvin Tresselt. Illustrated by Yasuo Segawa. New York: Parents, 1969. 32p. (K-3)

Paterson, K. *Of nightingales that weep.* Illustrated by Haru Wells. New York: Crowell, 1974. 170p. (6 up)

Patersonn, K. *The master puppeteer.* Illustrated by Haru Wells. New York: Crowell, c.1975. 179p. (5 up)

Say, Allen. *The Feast of lanterns.* New York: Harper & Row, c.1976. 56p. (K-4)

Stamm, Claus. *Three strong women: A tall tale from Japan.* Illustrated by Kazue Mizumura. New York: Viking, c.1962. 47p. (1-5)

Uchida, Yoshiko. *Makoto, the smallest boy.* New York: Crowell, c.1970. unpaged. (105)

Yashima, Taro. *Crow boy.* New York: Viking. 1955. 37p. (1-3)

FOLKLORE AND LEGEND

Baruch, Dorothy W. *Kappa's tug-of-war with big brown horse: The story of a Japanese water imp.* With paintings by Sanryo Sakai. Rutland, Vt.: Tuttle, 1962. 36p. (K-3)

Bryant, Sara Cone. *The burning rice fields.* With pictures by Mamoru Funai. (A young owl book). New York: Holt, Rinehart and Winston, c.1963. 24p. (K-3)

Carpenter, F. *People from the sky: Ainu tales from northern Japan.* Told by Frances Carpenter, and illustrated by Betty Fraser. New York: Doubleday, c.1972. 107p. (4-6)

Ishii, Momoko. *Issun Boshi, the inchling: An old tale of Japan.* Translated by Yone Mizuta. Illustrated by Fuku Akino. New York: Walker, c.1967. unpaged. (K-3)

Lifton, Betty Jean. *The cock and the ghost cat.* Illustrated by Fuku Akino. New York: Atheneum, 1965. 34p. (2-4)

Lifton, Betty Jean. *Mud snail son.* Illustrated by Fuku Akino. New York: Atheneum, c.1971. 38p. (K-3)

McDermott, Gerald. *The stone-cutter: A Japanese folk tale.* Adapted and illustrated by Gerald McDermott. New York: Viking, c.1975. unpaged. (K-3)

Matsui, Tadashi. *Oniroku and the carpenter.* Illustrated by Suekichi Akaba. translated from the Japanese by Masako Matsuno. Englewood Cliffs, N.J.: Prentice-Hall, c.1963. unpaged. (K-3)

Matsutani, Miyoko. *The fisherman under the sea.* Illustrated by Chihiro Iwasaki, English version by Alvin Tresselt. New York: Parents, c.1969. unpaged. (K-4)

Matsutani, Miyoko. *How the withered trees blossomed.* Pictures by Yasuo Segawa. Philadelphia: Lippincott, 1971. (Japanese, c.1969). 40p. (K-3)

Matsutani, Miyoko. *Men from the village deep in the mountains: And other Japanese folk tales.* Translated and illustrated by Garrett Bang. New York: Macmillan, c.1973. 84p. (2-6)

Pratt, Davis, and Elsa Kula. *Magic animals of Japan.* Berkeley, Calif.: Parnassus, 1967. unpaged. (2-6)

Say, Allen. *Once under the cherry blossom tree: An old Japanese tale.* New York: Harper & Row, c.1974. 31p. (K-3)

Takeichi, Yasoo. *The mighty prince.* Drawn by Yoshimasa Sejima. New York: Crown, c.1971. unpaged. (1-4)

Titus, Eve. *The two stonecutters.* Adapted by E. Titus. Illustrated by Yoko Mitsuhashi. New York: Doubleday, 1967. unpaged. (K-5)

Yoda, Jun'ichi. *The rolling rice ball.* Illustrated by Saburo Watanabe. English version by Alvin Tresselt. New York: Parents, c.1969. unpaged. (K-3)

POETRY

Baron, Virginia Olsen. *The seasons of time: Tanka poetry of ancient Japan.* Edited by V. O. Baron. Illustrated by Yasuhide Kobashi. New York: Dial Press, c.1968. 63p. (5 up)

Behn, Harry. *Cricket songs: Japanese haiku with pictures selected from Sesshu and other Japanese masters.* Trasnlated and compiled by Harry Behn. New York: Harcourt, 1971. 64p. (5 up)

Behn, Harry. *More cricket songs: Japanese haiku.* Tranalated and compiled by Harry Behn. Illustrated with pictures by Japanese masters. New York: Harcourt, 1971. 640. (5 up)

DeForest, Charlotte B. *The prancing pony: Nursery Rhymes from Japan.* Adapted into English version for children by C. B. DeForest with *Kusa-e* illustrations by Keiko Hida. New York: Walker, c.1967. 63p. (K-6)

Hirawa, Yasuko. *Song of the sour plum and other Japanese children's songs.* Translated by Y. Hirawa. Illustrated by Setsuko Majima. New York: Walker, 1968. unpaged. (K-3)

Kobayashi, Issa. *A few flies and I: Haiku by Issa.* Selected by Jean Merrill and Ronni Solbert from translations by R. H. Blyth and Nobuyuki Yuasa. Illustrated by Ronni Solbert. New York: Random House, 1969. 96p. (4 up)

Lewis, Richard. *In a spring garden.* Pictures by Ezra Jack Keats. New York: Dial Press, c.1965. unpaged. (1-6)

Lewis, Richard. *There are two lives: Poems by children of Japan.* Translation by Haruna Kimura. New York: Simon and Schuster, 1978. 96p. (1-6)

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American Heritage, the editors of, & Robert L. Reynolds. *Commodore Perry in Japan.* New York: American Heritage, c.1963. 153p. (5 up)

Buell, Hal. *Festivals of Japan.* Illustrated. New York: Dodd and Mead, c.1965. 79p. (4 up)

Lifton, Betty Jean. *A dog's guide to Tokyo.* Photographs by Eikoh Hosoe. New York: Norton, 1969. 64p. (1-6)

Minear, Richard. *Through Japanese eyes.* Leon E. Clard, general editor. New York: Praeger, c.1974. 2 v. bound in one. (6 up)

Pitts, Forrest R. *Japan.* Grand Rapids, Mich.: Fideler, c.1974. 192p. (Man in Asia). (3-6)

Roberts, John G. *Industrialization of Japan.* Illustrated. New York: Watts, c.1971. 88p. (5 up)

Schloat, Warren G. *Jun'ichi, a boy of Japan.* Photographs. New York: Knopf, c.1964. unpaged. (4-6)

Yashima, Taro. *The village tree.* Text and illustrations by T. Yashima. New York: Viking, c.1953. 35p. (K-2)

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